

# SCHUBERT CYCLE

SIX CONCERTS OF THE MUSIC OF  
FRANZ SCHUBERT (1797-1828)

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FIFTH CONCERT

## SOUTH MOUNTAIN TRIO

KATHLEEN PARLOW, *Violin*      WILLEM WILLEKE, *Violoncello*  
GUNNAR JOHANSEN, *Piano*

THESE CONCERTS ARE A GIFT TO THE  
UNIVERSITY OF CALIFORNIA FROM THE  
ELIZABETH SPRAGUE COOLIDGE FOUNDATION  
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WASHINGTON, D. C.

UNIVERSITY OF CALIFORNIA  
WHEELER HALL AUDITORIUM  
THURSDAY AFTERNOON AT 2:30 O'CLOCK  
JULY 2, 1936



## PROGRAM

### I. Trio Sonata, B flat Major (1812)

Allegro

### II. (a) Nocturne in E Flat Major, Opus 148

This Adagio in E flat, which was named "Notturmo" by Diabelli, was originally written as the second movement for the Trio in B Flat, opus 99, which opened the second concert of this series.

### (b) Duo in A Major, Opus 162 (1817)

Allegro moderato  
Scherzo (presto)

Andantino  
Allegro vivace

"The Violin Sonata in A (published in 1852 as a 'duo,' opus 162, by Diabelli), is, in its broader proportions, a considerable advance on opus 137. Its approximation may be traced to the sonatas—both finished and unfinished—of the year 1817. It will be noted, for instance, that the second movement is a scherzo, instead of a minuet. The subject-matter, it must be admitted, is not quite on the level of the contemporary piano sonatas, nor have its harmonies and modulations that degree of inherent elasticity which stamped the violin sonatas of 1816. On the other hand, this sonata of 1817 is important as affording the first instance in Schubert's chamber music of a piano part scored as richly and with as full use of the whole range of the keyboard as the solo sonatas of that year. In the course of his own playing on good and new instruments, Schubert discovered possibilities as yet unknown in keyboard effects."—COBBETT.

## INTERMISSION

### III. Trio in E Flat Major, Opus 100 (1827)

Allegro  
Andante con moto

Scherzo (allegro moderato)  
Allegro moderato

Schubert described this trio as active, masculine, dramatic.



"The peculiar character of the thematic material lends itself to the imaginative instrumentation and broad unfolding of the harmony, which shows a predilection for the common chord. . . . The pensive C minor melody of the Andante con moto is said to be taken from a Swedish folk-song. The inward agitation voiced in this movement, its ardent striving towards the goal, reveals another Schubert, not the joyous, care-free music of these particular trios."—COBBETT.

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"In his instrumental music he [Schubert] is often very diffuse. When a passage pleases him he generally repeats it at once, almost note for note. He will reiterate a passage over and over in different keys, as if he could never have done. In the songs this does not offend; and even here, if we knew what he was thinking of, as we do in the songs, we might possibly find the repetitions just. In the E flat trio he repeats in the finale a characteristic accompaniment which is very prominent in the first movement and which originally belongs perhaps to the A flat impromptu (op. 90, No. 4)—and a dozen other instances of the same kind might be quoted. This arose in great part from his imperfect education, but in great part also from the furious pace at which he dashed down his thoughts and feelings, apparently without previous sketch, note, or preparation; and from his habit of never correcting a piece after it was once on paper. Had he done so he would doubtless have taken out many a repetition and some trivialities which seem terribly out of place amid the usual nobility and taste of his thoughts. It was doubtless this diffuseness and apparent want of aim, as well as the jolly, untutored *naïveté* of some of his subjects (rondo of D major sonata, etc.), and the incalculable amount of modulation, that made Mendelssohn shrink from some of Schubert's instrumental works, and even go so far as to call the D minor quartet *schlechte Musik*—i.e. 'nasty music'. But unless to musicians whose fastidiousness is somewhat abnormal—as Mendelssohn's was—such criticisms only occur afterwards, on reflection; for during the progress of the work all is absorbed in the intense life and personality of the music. And what beauties there are to put against these redundances! Take such move-



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ments as the first allegro of the A minor sonata or the B flat sonata; the G major fantasia-sonata; the two characteristic marches; the impromptus and moments musicals; the minuet of the A minor quartet; the variations of the D minor quartet; the finale of the B flat trio; the first two movements, or the trio, of the string quintet; the two movements of the B minor symphony, or the wonderful entr'acte in the same key in 'Rosamunde'; the finale of the last symphony—think of the abundance of the thoughts, the sudden surprises, the wonderful transitions, the extraordinary pathos of the turns of melody and modulation, the absolute manner (to repeat once more) in which they bring you into contact with the affectionate, tender, suffering personality of the composer—and who in the whole realm of music has ever approached them? For the magical expression of such a piece as the andantino in A flat (op. 94, No. 2), any redundancy may be pardoned. In Schumann's words, 'he has strains for the most subtle thoughts and feelings, nay even for the events and conditions of life; and innumerable as are the shades of human thought and action, so various is his music.'—HADOW.

STEINWAY PIANO USED

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*Sixth Concert*, THURSDAY, JULY 9, 1936

- I. Twelve songs from the Winterreise Cycle, Opus 89
- II. Das Wandern, Ihr Bild, An die Laute, Die Liebe hat Gelogen, Die Forelle
- III. Die Stadt, Wohin, Der Jüngling an der Quelle, Der Doppelgänger, Der Erlkönig